



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

other mss.; for example, *tod estas tierras*, 7, 1. 8; *en mediel puerto*, 32, 2. 51; *mostraron io*, 33, 2. 4; *descubiértamientra*, 67, 1. 19; *con tod*, 251, 1. 12; *beldos*, 274, 1. 30; *muchodumbre* 305, 1. 37; *demotrar*, 315, 2. 49; *mietre*, 377, 1. 46; *buenna*, 414, 1. 38; *non sabien ninguno*, 570, 1. 24; *con llos*, 726, 1. 20.

The *Crónica General* is one of the great books of Spain; and bearing in mind the great length of the text and the large number of extant mss., the present edition is probably the most laborious single piece of critical editing within the field of Spanish literature. Let us hope that the appearance of the second volume will not be long delayed.

C. CARROLL MARDEN.

Johns Hopkins University.

CORRESPONDENCE.

MILTON'S FAME.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Have students of English literature noted the following *locus* in the history of Milton's fame? On December 15, 1690, the Swiss scholar, Vincent Minutoli, wrote to Bayle, the author of the *Dictionary*: "Tous les Anglois lettrés que j'ai connus, m'ont extrêmement prôné ce Poëme écrit en leur langue par Milton et intitulé Adam [i. e. *Paradise Lost*]; ils m'en ont parlé comme du *non plus ultra* de l'esprit humain," etc. (*Choix de la Correspondance Inédite de Pierre Bayle*, ed. by E. Gîgas, Copenhagen, 1890, p. 579). There are numerous earlier *loci* than this, and that of William Hog is exactly contemporary, but none seems to me quite so significant as this disinterested testimony of an intelligent foreign witness.

J. E. SPINGARN.

Columbia University.

THE EYES AS GENERATORS OF LOVE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In reply to the note of Mr. Harris in your issue of June last, I would say that the idea of the eyes as generators of love may well have reached Shakespeare thru some medium other than Jacopo da Lentino, who himself obtained it probably from the troubadours, refugees at the court of Frederic II. The doctrine, 'traces of which,' says L. F. Mott,¹ 'were found in earlier

writers, was developed by Chrétien de Troyes with such subtlety, that it became an essential element of the theory of love. All the later poets employ it, and Huon de Méri² alludes to it as the property of Chrétien.'

Mr. Mott refers to a number of passages in *Cligés*; one may here suffice:

"Ce qu' Amors m'aprant et ansaigne,
Doi je garder et maintenir,
Car tost m'an puet granz biens venir.
Mes trop me bat, ice m'esmaie.
Ja n'i pert il ne cos ne plaie,
Et si te plains? Don n'as tu tort?
Nenil: qu'il m'a navre si fort
Que jusqu'au cuer m'a son dart tret,
N'ancor ne l'a a lui retret.
Comant le t'a donc tret el cors,
Quant la plaie ne pert de hors?
Ce me diras, savoir le vuel!
Par ou le t'a il tret? Par l'uel.
Par l'uel? Si ne le t'a creve?
An l'uel ne m'a il rien greve,
Mes el cuer me grieve formant, etc.
(*Cligés*, l. 686 sq.)

Foerster places the composition of *Cligés* between 1152 and 1164, i. e., a century or more before the Sicilian poet.

Flamenca, a poem much nearer to Jacopo in point of time, furnishes further testimony as to the wide dissemination of the theory in question:

Coussi Amors la poinera
Ab lo dart ques ieu al cor
S'ella nom ve dins o defor?
Car s'il m'auzis o sim parles,
O si m'auzis (corr. vezes) o sim toques
Adonc la pogra ben combatre
Fin'amors per un d'aquetz quatre, etc.
Flamenca, 1st ed., Meyer, l. 2746 sq.

It is a typical case of the itinerary of ideas—from France or Provence to Italy, thence perhaps to England—there are some gaps in the course.

Dante may have learned the doctrine from his literary ancestor, Jacopo. That the great poet gave due honor to the comparatively unknown one is proven by *Purg.* xxiv, 52 sq.,—a passage remarkable for its pithy criticism.

In the well-known sonnet,³ "Amore e cor gentil sono una cosa," Dante says:

"Beltate appare in saggia donna pui,
Che piace agli occhi sì, che dentro al core
Nasce un desio della cosa piacente:
E tanto dura talora in costui,
Che fa svegliar lo spirito d'amore:
E simil face in donna uomo valente."

MARY VANCE YOUNG.

Mount Holyoke College.

¹ *System of Courty Love*, p. 31.

² *Tournoiment de l'Antecrit*, p. 77.

³ *Vita Nuova*, xx.